San Francisco Art Institute College Catalog

1963-1964

SAN FRANCISCO ART INSTITUTE 1963-1964 COLLEGE CATALOG

The San Francisco Art Institute combines a college of art with an association of artists and laymen dedicated to the creation and appreciation of the visual arts of our time

The Institute was established in 1871 by a small group of artists and patrons under the name of the San Francisco Art Association. Since the beginning, policy and program have been determined largely by the artists whose eligibility for membership has been based on recognition by authorities outside the Institute rather than on approval by member committees. The result has been a continuous influx of new ideas and young artists and the identification of the Institute throughout the greater part of its history with the contemporary of each period, the advanced edge of developments in American art.

The aims of the Institute have been to provide opportunities for exhibition, not only for its membership but for all artists meeting the standards of its juries, and to present their work first locally and now over a continually growing geographical area; to provide both formal and informal opportunities for artists to exchange ideas among themselves and with laymen; and, finally, to maintain a school of art.

Founded in 1874, the College of the San Francisco Art Institute has had several names during its distinguished history. Of these perhaps the best known are the Mark Hopkins Institute of Art and the California School of Fine Arts. Fully accredited to offer the Bachelor of Fine Arts and the Master of Fine Arts degrees, the College provides an opportunity for the student to obtain knowledge and understanding in an environment which is stimulating both to him and to the mature artist-teacher.

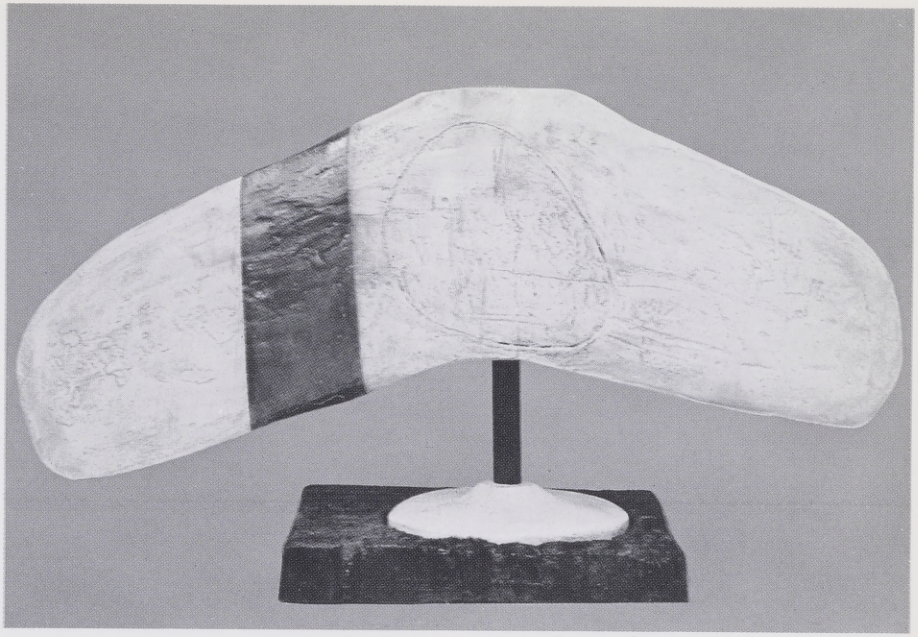
Briefly stated, the Institute's program is structured by and for artists who, through their work, contribute to the enrichment of the community and to the development of American culture. The success of this program is indicated by the frequent appearance of the contributions of the Institute's members, faculty and alumni in writings and exhibitions of both historical and contemporary American art.

The College The College's ultimate goal is to produce mature artists who are self-directed, self-critical and self-reliant. The faculty is composed of men and women who are leading professionals in their various fields, yet who share a primary concern with the development of the student as an expressive individual. The College offers the Bachelor of Fine Arts degree in three major fields—fine arts, design and photography—and the Master of Fine Arts degree in painting and sculpture. A teacher training program, established in cooperation with San Francisco State College, leads to the general secondary credential.

To enrich its other offerings, the College also requires its students to take a wide variety of courses in the humanities. The purpose of this is to extend the student's experience into the areas of human endeavor outside the fields of fine and applied art, presuming that this broadening of his knowledge will make him a more effective artist and a better human being.

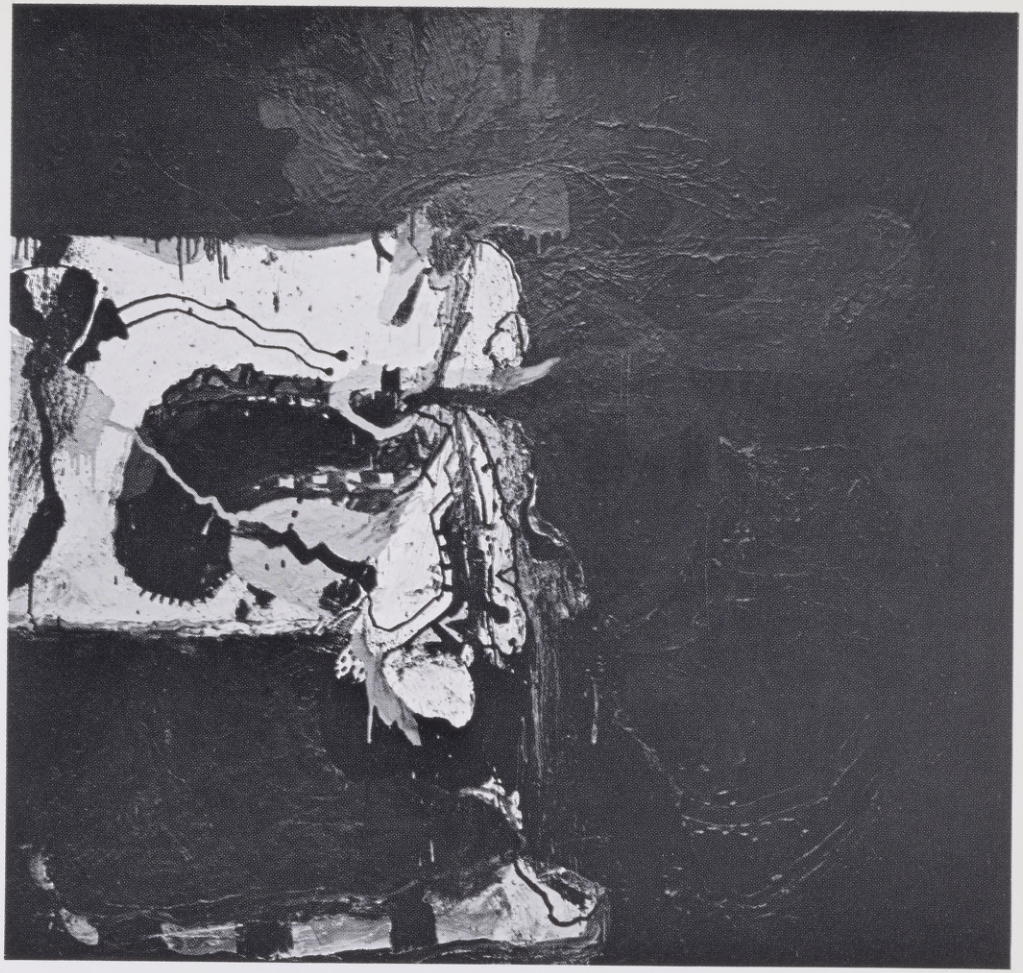
The College is accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art. It is a founding member of the NASA and is a member of the Western College Association. The College is affiliated with the University of California.

Fine Arts



The Department of Fine Arts The first concern of the Fine Arts faculty is with the individual as an artist. The faculty believes that the position and function of the artist in the twentieth century demand a full measure of integrity and independence of judgment and an exceptional capacity for self-guidance. It sees its primary function as one of guiding and inspiring the individual toward the full and lasting involvement essential to the development of the artist's potentialities.

The major areas of the Department of Fine Arts – painting, sculpture, ceramics and printmaking—are treated as ultimately autonomous arts, each with its own range of expressive possibilities. The common bond of formal considerations linking the visual arts is treated as being of introductory significance. For while it is considered most essential that the student develop an understanding of form and structure in art, it is deemed equally important that the distinctive expressive potentials of each of the various arts not be reduced by integrating them under one formal viewpoint.



p. 6—oil painting
by Gregory Gillespie, BFA, MFA, 1962
p. 7—fired clay sculpture
by James Moore, class of 1963
p. 8—24" stoneware pot
by Lynn Faus, class of 1964
p. 9—oil painting
by Norman Stiegelmeyer, BFA, 1963
p. 10—metal sculpture
by Rodger Jacobsen, BFA, 1962
p. 11—oil painting
by William Wiley, BFA, 1960, MFA, 1962

Design

The Department of Design It is no longer possible for the graphic or industrial designer to exist in isolation as a skilled—or not so skilled—artisan who fills the orders of commerce. His product, regardless of its qualitative character or function, has a profound effect upon a complicated and often unpleasant environment.

To be a designer of products or communications requires a concern for and responsibility to those who must ultimately be affected by the output of design. It requires a knowledge and understanding of the environment and of human activity within it. It requires that the designer bring to his profession a measure of dedication, a complex of attitudes and disciplines that propel him to design a more valuable, more useful, more beautiful product.

To this end, the Department of Design provides a professional training which makes equal demands on the student's attitudes and intellect and on his esthetic prowess. The training is intensive and varied. It exposes the student to a maximum number of related design activities and permits specialization only within the last two years. Students who complete the present four-year program receive the BFA degree. They are professionally qualified as graphic designers and may also function in some areas of industrial design.

PEMEX
OIL

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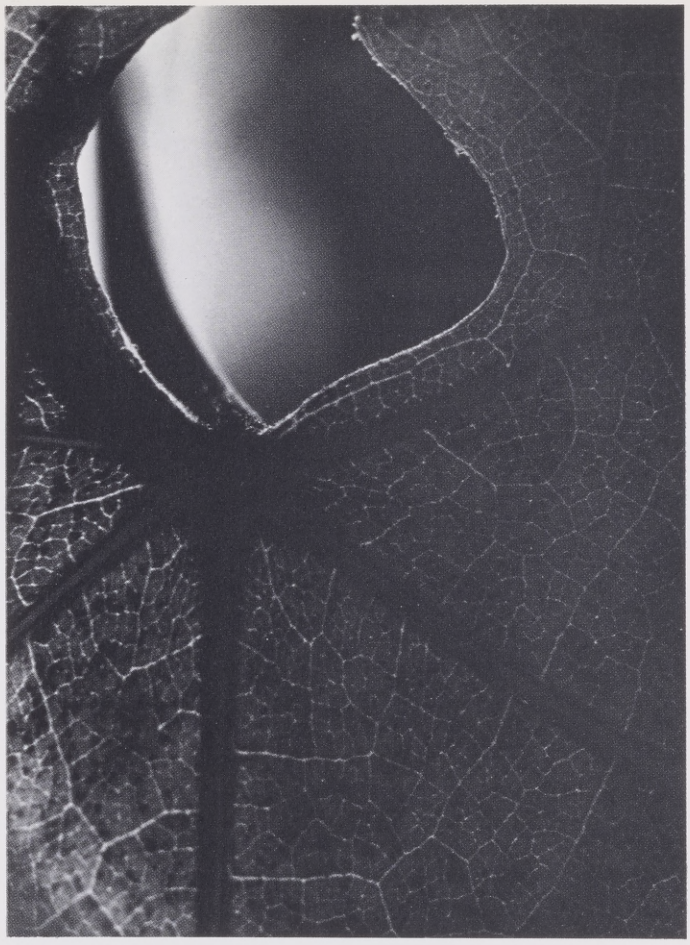
p. 12, top left—trademark
by Gerald Millet, third-year student
p. 12, lower left—illustration by
Gerald Reis, third-year student
p. 12, lower right—illustration by
Hiro Narita, third-year student
p. 13—toy by Leo Duerr,
fourth-year student
p. 14, top left—package design
by Stan Sollid, fourth-year student
p. 14, lower left—first-year
design exercise by Harriet Coberly
p. 14, top right—trademark design
by Leo Duerr, fourth-year student
p. 14, lower right—illustration
by Hiro Narita, third-year student
p. 15, left—first-year
design exercise by Sadako Kawakatsu
p. 15, right—illustration
by Sherman Fong, special student

The Department of Photography The main purpose of the Photography Department is to develop the highly creative professional, one capable of making photography a fine art and a life's work. The trade schools teach how-to-do-it courses and technical institutions emphasize the practical applications of photography. The Art Institute is interested in nurturing the artist in the photographer, in helping a creative individual to recognize his potential, to learn a consummate means of expressing it, and in so doing to produce compelling and lasting photographs.

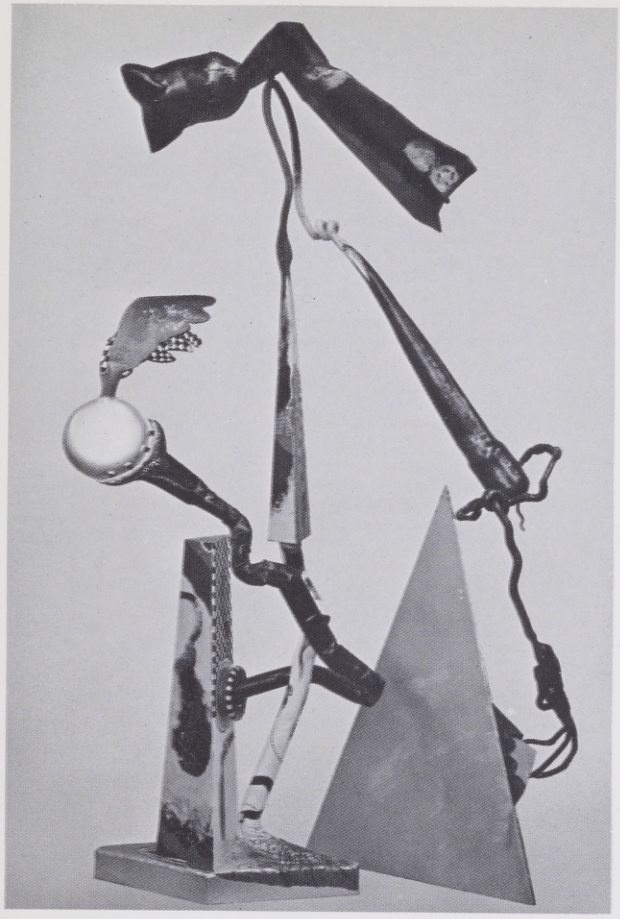
Student photographers are immersed at once in the fundamental disciplines of camera and darkroom techniques. Technical activity, however, is always coupled with a conscious awareness of the world about the student and his need for perceiving it with clarity and insight. With progress, the student is encouraged to make his own selection of interests and instruments. Emphasis is on the individual, his sensitivities, enthusiasms and ability to make his own images.

The photographer who graduates from the Art Institute possesses the mature strength and skill, the knowledge of his craft and the vision of his art that, with further growth, can bring him deep personal satisfactions of fulfillment.



Photography

p. 16—photograph
by Noel Peirce, third-year student
p. 17—photograph
by Richard Fraenkel-Conrat, third-year student
p. 18—photograph
by Martin Fowler, third-year student
p. 19—photograph
by Carol Eaton, first-year student



The Graduate Program Students of painting and sculpture are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master of Fine Arts degree program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

In addition to a program of drawing, painting and sculpture units, there are two weekly seminars in which all students are required to participate. Guest painters and sculptors are frequently invited to participate in these sessions and, when appropriate, critics, writers and other prominent people living in or visiting the area, contribute to the discussions.

The College expects that the seminars, combined with the full-time schedule of studio work, will provide the student with a more informed confidence in his own artistic concerns as well as an increased awareness of his position in relation to art of the past and present.

Graduate Program

p. 20—painted metal sculpture
by Robert Hudson, BFA, 1961, MFA, 1963
p. 21—oil painting
by Edwin Douglas, MFA, 1963
p. 22—oil painting
by Craig Hansen, MFA, 1960

The Artist Membership Over 300 leading West Coast painters, sculptors and printmakers compose the Artist Membership of the San Francisco Art Institute. They are accepted for membership only after fulfilling certain professional requirements. The Artist Membership sponsors its own extensive exhibition program: The national juried Annual Exhibitions presented at the San Francisco Museum of Art; a biennial non-juried exhibition of artist members' work, customarily held at the de Young Museum; and special gallery exhibits of new developments significant to artists.

The Art Bank The Art Bank of the San Francisco Art Institute is a collection of current work by over 200 leading West Coast artists. Founded with a Rockefeller Foundation grant, the Bank is maintained by the Art Institute as an educational project to make the finest West Coast art available to the widest possible audience. Traveling exhibitions are organized by the Institute from material in the Bank for loan to qualified colleges, museums and galleries throughout the United States. At the Art Bank, students and visitors to the Bay Area may obtain a comprehensive understanding of local artists' current work.

Evening and Saturday School The College also sponsors a varied program of evening and Saturday classes in the fine and applied arts for both adults and high school students. These courses are established to meet the requirements of both beginning and advanced students, as well as professionals who wish to increase their knowledge and skills.

Fine arts and graduate work
photographed by Morley Baer
Design department work
photographed by Ross Mullins, BFA, 1962
Photograph, p. 2,
by George Knight, BFA, 1955
Photograph, p. 4,
by James Mitchell, fourth-year student
Photograph, p. 5,
by Richard Fraenkel-Conrat, third-year student

San Francisco Art Institute
formerly California School of Fine Arts
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